MARVEL COMICS
PRESENTS

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Every Thursday 12p

DOCTOR WHO WEEKLY

Comic Strips! Features! Pin-Ups!

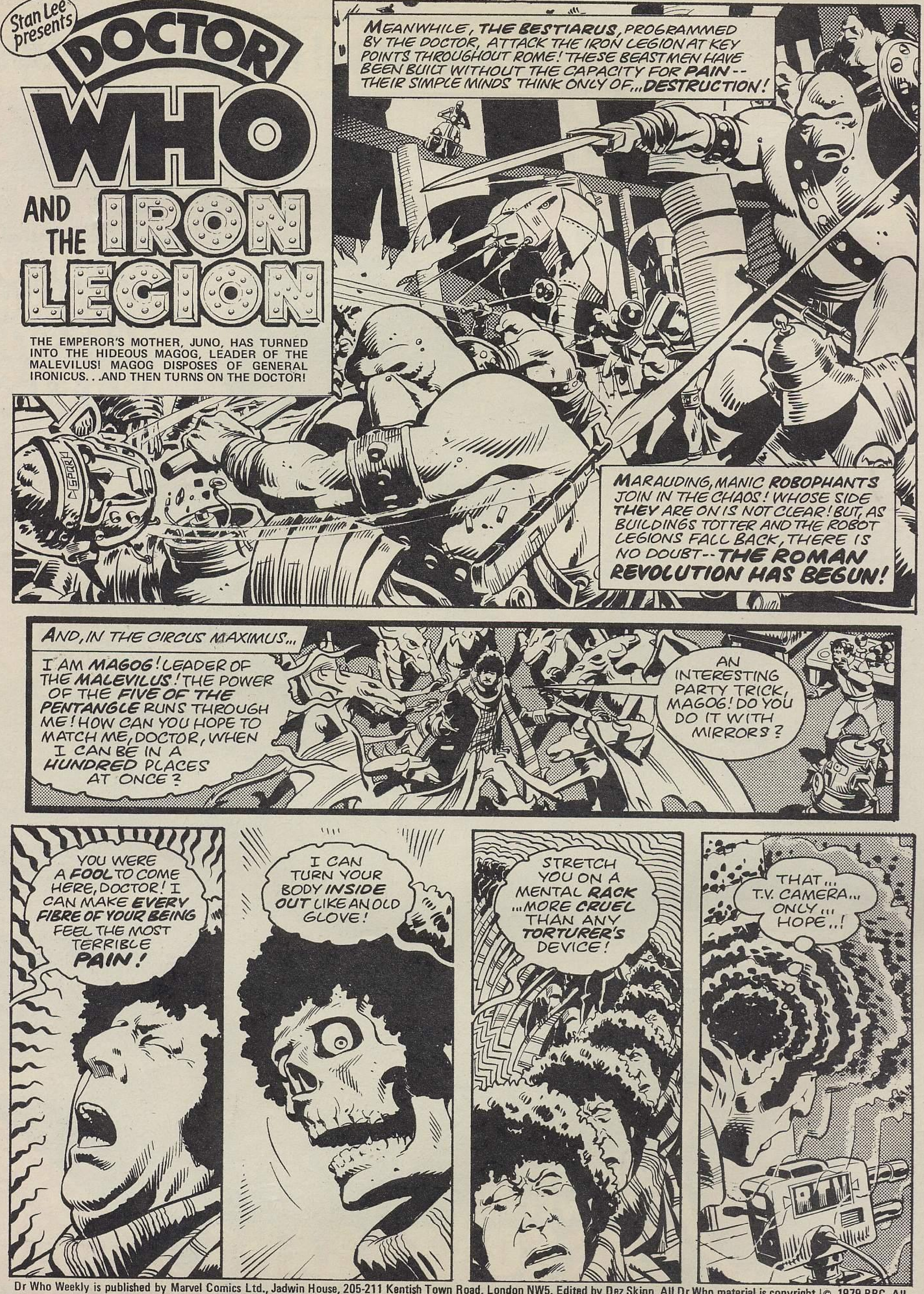
THE DALEKS ARE BACK!

ALSO INSIDE-
DOCTOR WHO
MEETS THE
AZTECS!

FACT-FILE ON...
THE BRIGADIER

COMPLETE
THIS WEEK
THE SONTARANS

£5 PRIZE WINNING
COMPETITION
-INSIDE!


Stan Lee presents
DOCTOR WHO
AND THE IRON LEGION
THE EMPEROR'S MOTHER, JUNO, HAS TURNED INTO THE HIDEOUS MAGOG, LEADER OF THE MALEVILUS! MAGOG DISPOSES OF GENERAL IRONICUS. . .AND THEN TURNS ON THE DOCTOR!
MEANWHILE, THE BESTIARUS, PROGRAMMED BY THE DOCTOR, ATTACK THE IRON LEGION AT KEY POINTS THROUGHOUT ROME! THESE BEASTMEN HAVE BEEN BUILT WITHOUT THE CAPACITY FOR PAIN -- THEIR SIMPLE MINDS THINK ONLY OF... DESTRUCTION!
SPQR
MARAUDING, MANIC ROBOPHANTS JOIN IN THE CHAOS! WHOSE SIDE THEY ARE ON IS NOT CLEAR! BUT, AS BUILDINGS TOTTER AND THE ROBOT LEGIONS FALL BACK, THERE IS NO DOUBT -- THE ROMAN REVOLUTION HAS BEGUN!
AND, IN THE CIRCUS MAXIMUS...
I AM MAGOG! LEADER OF THE MALEVILUS! THE POWER OF THE FIVE OF THE PENTANGLE RUNS THROUGH ME! HOW CAN YOU HOPE TO MATCH ME, DOCTOR, WHEN I CAN BE IN A HUNDRED PLACES AT ONCE?
AN INTERESTING PARTY TRICK, MAGOG! DO YOU DO IT WITH MIRRORS?
YOU WERE A FOOL TO COME HERE, DOCTOR! I CAN MAKE EVERY FIBRE OF YOUR BEING FEEL THE MOST TERRIBLE PAIN!
I CAN TURN YOUR BODY INSIDE OUT LIKE AN OLD GLOVE!
STRETCH YOU ON A MENTAL RACK ...MORE CRUEL THAN ANY TORTURER'S DEVICE!
THAT... T.V. CAMERA... ONLY... HOPE...!
RTV

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YOU... YOU MAY KILL ME --BUT YOU'RE FINISHED, TOO, MAGOG! EVEN NOW, THE IRON LEGION IS UNDER ATTACK... AND SOON, THE MOB WILL BE COMING FOR YOU!
RTV
AN EMPTY THREAT, DOCTOR! DEATH CANNOT DESTROY ME! I AM DEATH! THE SCUM I RULE OVER WILL HEED ME ...OR FACE MY WRATH!
DESPITE THE TERRIBLE STRAIN, THE DOCTOR MANAGES TO SWING THE CAMERA...
YOU HEAR HIM, CITIZENS OF ROME..! NOW--LOOK ON HIM! LOOK ON YOUR GOD!
RTV
RTV
LOOK AT THE FACE OF EVIL! THE 'THING' YOU WORSHIP! THE CREATURE WHO HAS DRAINED ALL THE GOODNESS FROM ROME AND, WITH THE IRON LEGIONS, TURNED AN EMPIRE INTO AN ABOMINATION!
EEEEK!
RISE UP, CITIZENS OF ROME! ORGANIC TROOPS ARE ALREADY OVERPOWERING THE ROBOTS! NOW IS YOUR CHANCE TO CONTROL YOUR DESTINY! THE COHORTS OF THE LEGION WHO WILL NOT LAY DOWN THEIR WEAPONS MUST BE DE-ACTIVATED!
AYE! HE SPEAKS THE TRUTH! WE ARE FREE MEN... NOT SLAVES!
DOWN WITH THE IRON LEGION!
THAT MINDLESS RABBLE! I WILL REGAIN CONTROL OF THEM... ONCE I HAVE DEALT WITH YOU, DOCTOR!
RTV

I'VE NEVER EATEN A TIME LORD BEFORE! THE VERY THOUGHT OF IT STIMULATES MY SALIVARY JUICES!
I HOPE YOU'VE GOT SOME TOMATO KETCHUP --I'M A LITTLE ON THE TOUGH SIDE, AFTER ALL THESE CENTURIES!
A MOMENT TO SAVOUR! I SHALL BE GREATLY SUCCOURED BY SUCH A FEED--AFTER YOU HAVE TOLD ME THE SECRETS OF YOUR TARDIS!
COME ALONG, DOCTOR!
SOON, INSIDE THE TARDIS...
...AND THIS IS THE TIME-SPATIAL MONITOR.
EXCELLENT! WITH THIS MACHINE, MY CONQUEST OF ALL CREATION WILL BE EASIER! NOW WHAT ABOUT THAT BUTTON YOU'RE TRYING TO HIDE, DOCTOR?
WHAT, THAT..? OH, THAT'S JUST THE BUTTON FOR EXTRA SUGAR IN MY TEA!
YOU FORGET -- I CAN READ MINDS! IT'S SOMETHING IMPORTANT, I KNOW, YOU CAN'T ACT THE CLOWN WITH MAGOG, DOCTOR!
IT'S SOMETHING GOOD, ISN'T IT! I WANT IT!
WELL, YOU'VE GOT IT! IT'S IMPORTANT, ALL RIGHT ... IT ACTIVATES A CONDUIT TO AN EMPTY DIMENSION..! 'BYE, 'BYE, MAGOG!
NO...! NOOOOO!

YOU CAN'T DIE -- BUT YOU CAN BE CAGED! UNTIL THE END OF ETERNITY, YOU'LL RULE A KINGDOM BEYOND ALL KINGDOMS, MAGOG! FOR NOW, YOU'RE THE EMPEROR OF THE EMPTY DIMENSION! LORD OF NOTHING! KING OF THE BIG ZERO!
MAGOG... WILL... RETURN!
GOOD JOB EVERY TARDIS CARRIES A SPARE DIMENSION AS STANDARD EQUIPMENT!
MEANWHILE, THE MALEVILUS' SPACE-SHIP IS BESIEGED BY THOUSANDS OF BEAST-MEN!
ACTIVATE! ACTIVATE!
SYSTEMS NOT RESPONDING, BROTHER BABIYON! BROTHER MAGOG HAS DRAINED ALL THE POWER! TRY AUXILIARY!
FOR A MOMENT, THE ALIEN SHIP LIFTS INTO THE AIR ...
THEN, WITH A GROAN OF DYING ENGINES, CRASHES INTO THE GROUND -- EXPLODING IN FLAMES!
AND -- THE TERROR OF THE MALEVILUS IS FINALLY OVER!
SOME TIME LATER...
POLICE
OH, DEARIE I! ROME IS FREE, THANKS TO YOU, D-D-DOCTOR! ME IS SO HAPPY -- ME COULD ERUPT!
IT WAS YOUR DOING, TOO, VESUVIUS! THAT'S WHY THE CITIZENS MADE YOU THEIR NEW EMPEROR!
OH, YES! OH, G-G-GOSH! SO MANY IMPORTANT DECISIONS FOR I TO MAKE THESE DAYS! LIKE WHAT TO DO WITH THE LAST EMPEROR, LITTLE ADOLPHUS!
THIS ADDRESS MIGHT BE USEFUL, CAESAR ... IT'S A BOARDING SCHOOL ON THE ICE-PLANET CRYOS FOUR, IN A REMOTE CORNER OF THE GALAXY! RUN BY AN ORDER OF LUKRONIAN VORKS -- VERY STRICT ON DISCIPLINE, I BELIEVE!
PO
AN EXCELLENT IDEA, DOCTOR! ME WILL WR-WR-WRITE TO THEM IMMEDIATELY!
WELL, GOOD LUCK, CAESAR! I'M OFF FOR A QUIET HOLIDAY, SOMEWHERE PEACEFUL! CHAP I MET SUGGESTED BENIDORM..! SUN, SEA, SAND -- AND A LITTLE BIT OF OLÉ!
THE END.

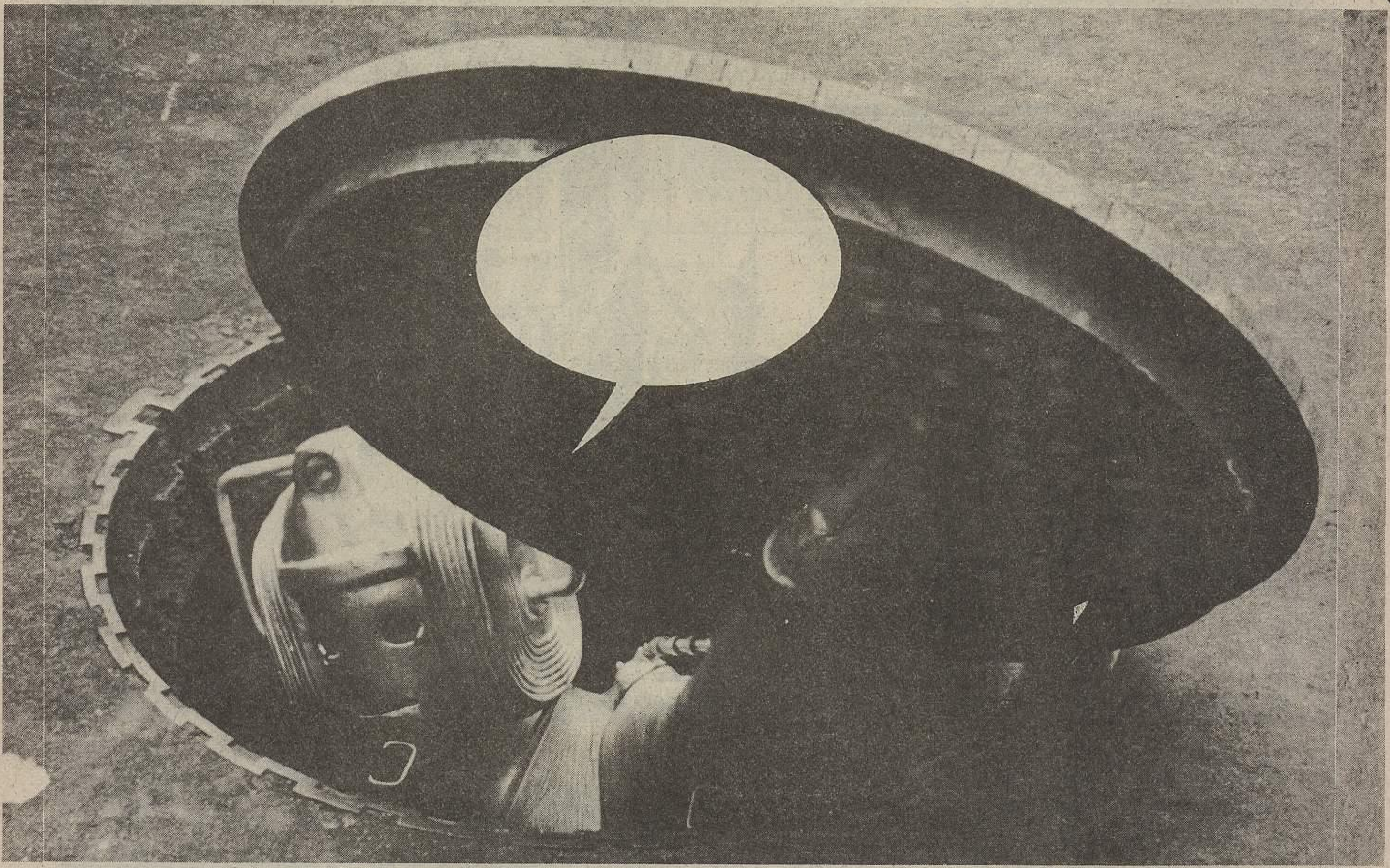
NEXT ISSUE = JOIN THE DOCTOR IN...

CITY of the DAMNED!

CRAZY CAPTION 8

£5 TO BE WON!

Here's another one of our crazy caption competitions. Just think of the funniest line you can, to go with the empty speech balloon (25 words or less), and you could win £5! Ten autographed colour photos of Tom Baker, will go to the best runners up. Send your entries — **on post-cards only, please** — postmarked no later than December 5th, to us at: CRAZY CAPTION NUMBER 8, Marvel Comics, Jadwin House, 205-211 Kentish Town Road, London NW5. When sending in your entry, why not let us know which three features are your favourites in this issue!



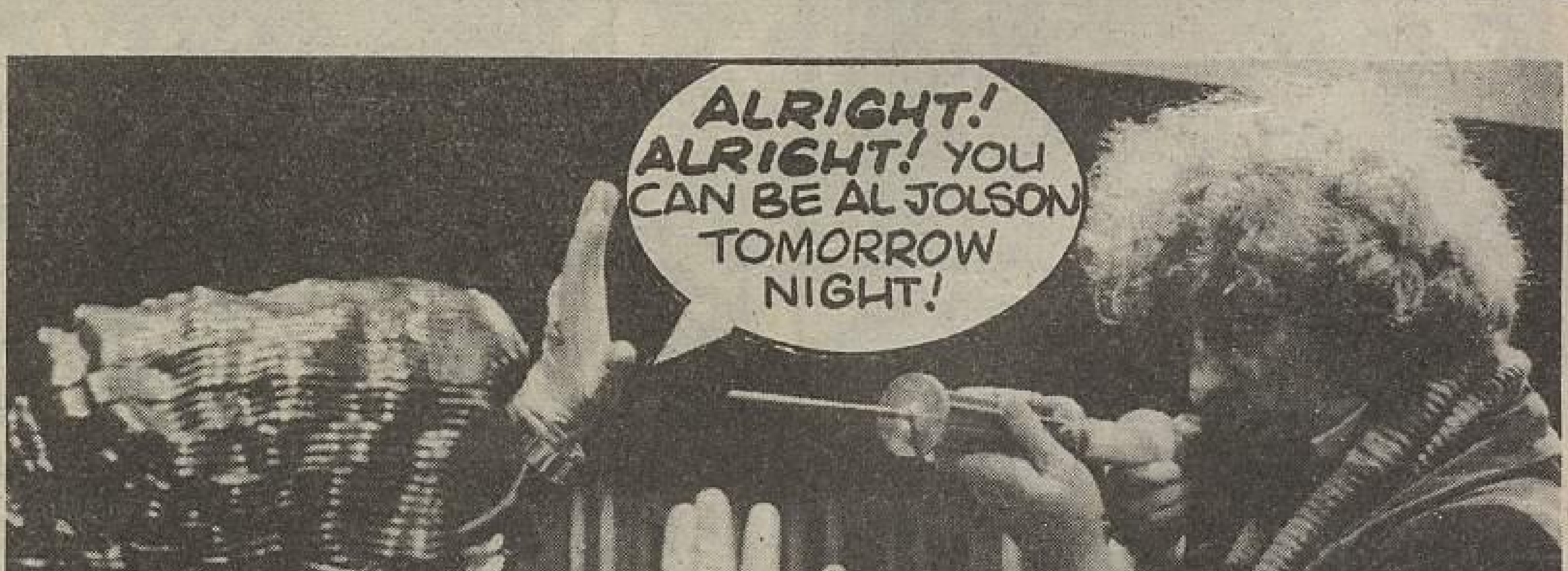
RESULTS OF CRAZY CAPTION NUMBER TWO

THE WINNER:

Alan Gentle, aged 11, wins £5 for his crazy caption repeated on the right.

Signed colour photos of Tom Baker as the Doctor have gone to the ten runners-up.

Leigh Farringdon of Chertsey, aged 8;
Paul Labelle of Shoreham, aged 11;
Mark Howard of Gillingham;
Tam Simpson of Limekilns, aged 8;
Nigel Jones of Salop, aged 7½;
Gareth Thomas of Bath, aged 7;
Spencer Butt of Southampton, aged 5;
Liam O'Reily of Mansfield.
Nathan Cain of Liverpool, aged 6;
T. Mountford of Isleworth.


ALRIGHT! ALRIGHT! YOU CAN BE AL JOLSON TOMORROW NIGHT!

DOCTOR WHO

STORY SIX

THE AZTECS

As this week's story opens, the TARDIS lands in a cold darkened room. It is an eerie, mysterious and frightening place: a dead body dressed in strange, ornate robes, lies on top of a highly decorated stone slab. Close by the sarcophagus lies a human heart, the bloody remains of a sacrificial ritual. The TARDIS has brought the four travellers to a tomb, perhaps on Earth, but clearly not to the 20th century!

As they explore their surroundings, Barbara discovers a secret door in the stone wall and steps through it to a brightly lit chamber beyond. Almost at once, she is captured by two guards and a priest who accuse her of defiling the Temple of Yetaxa ... a crime punishable by death! Then suddenly, the priest notices the heavy, gold bracelet Barbara is wearing. Intrigued by its beauty Barbara had removed the bracelet from the tomb and slipped it on her wrist; but because of this innocent piece of jewellery, the guards fall to their knees in reverence while the High Priest, Autloc, proclaims her to be the reincarnation of their god, Yetaxa.

It does not take long for the remaining three travellers to find Barbara's door and soon they are standing on the balcony of the temple looking out over a vista of sprawling, magnificently-designed buildings – the City of the Aztecs. Silently the trap door closes behind them, sealed and impossible to detect from the outside...

The Doctor and his two companions are quickly discovered by the Aztecs but since there is no other apparent entrance to the temple the three are accepted as Yetaxa's servants, sent by the gods, and are given the freedom of the city. Not all the Aztecs are so hospitable. One, Tlotoxl, the High Priest of Sacrifice, whose word was law before Barbara's "coming", resents the time travellers' arrival. He informs Barbara that a sacrifice will take place that evening, and sneers at her disgust. With a vague air of malice Tlotoxl turns to Ian and tells him he will be trained to lead the Aztec army, as befits his semi-divine rank, but warns him that he will have a rival for that position in the form of Lord Ixta. The Doctor, it is decided, will retire to the Garden of the Aged.

That evening, as Barbara watches from the Temple, a guard Captain escorts the victim to the sacrificial stone. But Barbara commands that there will be no sacrifice, astonishing even the benevolent Autloc by this action. Seeing his chance, the victim breaks free of his captors and tries to escape across the rooftops but he slips off and falls to his death below. At that moment there is a clap of thunder seeming to confirm Tlotoxl's belief in human sacrifice...

Right: *Barbara (Jacqueline Hill) suddenly finds herself elevated to a position of strange dignity and power.*

A while later the Doctor is conferring alone with Barbara. He chides her for attempting to interfere in Aztec history. He had spoken to a woman in the Garden of the Aged who knew the man who built the Temple of Yetaxa and who might know how to get them back into the tomb – and the safety of the TARDIS!

Meanwhile Ian has met Ixta who, enraged at losing his position as Chief of the Army, demands to settle the matter by rule of combat. Motioning him to one side, Tlotoxl tells Ixta that, whatever happens, Ian must lose the match.

Relaxing in the garden, the Doctor is introduced by Cameca, his Aztec lady friend, to the temple builder's son, Ixta. He agrees to part with the plans of the building if the Doctor will advise him on how to best an opponent in battle. Unaware that Ixta's foe is Ian, the Doctor shows him a herb which, if scratched into an opponent's skin, will slowly drain his strength.

THROUGH THE FORBIDDEN TUNNEL!

The Doctor learns the name of Ixta's opponent too late however, for Ian and the Lord Ixta have already entered the Arena of Death. From the balcony above, the Doctor shouts a warning to his companion, but the distraction allows Ixta to scratch Ian's hand. As the drug begins to take its hold, Ixta drags him to an altar in the middle of the arena and prepares to administer a fatal thrust with his blade.

As Barbara moves forward and calls for an end to the fight Tlotoxl calls out, "If you are truly Yetaxa, then you will save him from death!"

As Ixta raises his sword, Barbara quickly seizes a knife. Holding it to Tlotoxl's throat, she warns that if her servant dies, then the High Priest too will meet his death. The sword lowers and Autloc pronounces victory to neither combatant.

Barbara asks the time of the next sacrifice and hears that it will be in three days time – on the 'Day of Darkness'. While Ian is recovering his senses Ixta is telling Tlotoxl of the herb used against his rival. Asked if he intends to keep his promise to the old man, Ixta replies "no"; the secrets of the temple died with his father.

In the Garden of the Aged, Cameca tells the Doctor about a forbidden tunnel to the heart of the temple which emerges in the garden itself. He later tells Ian to come to the garden at midnight.

Realising it would be unwise to challenge Barbara directly, Tlotoxl plans to strike at her through her friend, Susan. Tanila suggests to Autloc that the hand-maiden Susan should marry the 'perfect victim' to doubly ensure his sacrifice will find favour with the gods. Autloc puts the idea to Susan who is horrified by the prospect. However, if she refuses then, by virtue of Aztec law, Barbara will be forced to condemn Susan to death ...

At midnight Ian meets the Doctor beside an enormous stone. Lifting it aside, a stone tunnel is revealed and Ian steps cautiously inside. A few minutes later Ixta discovers the Doctor and questions him as to why the entrance to the Holy Tunnel has been opened. Setting the stone in place once more, Ixta tells him that soon the river will rise, flooding the tunnel completely.

A PLOT TO KILL THE TIME TRAVELLERS!

Sure enough Ian is soon wading in water which rapidly rises to his waist. He is trapped with no means of going back!

Fishing a torch from his pocket, Ian suddenly notices a small trap door in the tunnel roof. With water almost up to his

neck, Ian uses all his strength to lift the door and haul himself into the room above. Replacing the cover, Ian finds himself in Yetaxa's burial chamber – within signt of the TARDIS! Discovering a rope, Ian fastens it to the doors leading out to the temple such that the opening mechanism can be pulled from outside the chamber. This done, Ian steps through the doorway and greets a very relieved Doctor and Barbara, who are convinced he had died in the tunnel. Now all that remains is to save Susan from Ixta before all four of them can escape in the TARDIS.

Another day passes before Ian can help Susan to escape from her guards. But when they get back, the four travellers cannot lift the door to the tomb!

Meanwhile, furious at losing his prisoner, Ixta is plotting to kill the four strangers. Picking up the axe which Ian dropped during his rescue of Susan, Tlotoxl tells him to use this axe to strike down Autloc. The blame for this deed will then fall on Ian!

The next morning, Susan and Ian go to the Garden of the Aged to try again to reach the tomb via the tunnel. They find Autloc lying slumped over a stone with Ian's axe beside him. As the High Priest regains consciousness, he has no choice but to think Ian responsible for the attack. The two time travellers are led away.

THE HOUR OF SACRIFICE!

Still loyal to the Doctor, Cameca manages to free both Ian and Susan. But their escape is soon discovered by Ixta, who then heads for the temple.

The Doctor has rigged up a pulley system to open the hidden door to the tomb. But, just as he is about to demonstrate this to his companions, when the Aztecs, led by Tlotoxl and Ixta, enter the temple. Ixta draws his sword, and advances menacingly on Ian. The two fight desperately and finally Ixta pins Ian to the balcony wall, but just as he lunges at him with his sword, Ian dodges to one side and the Aztec warrior plummets over the wall to his death.

The sky darkens and Tlotoxl realises the hour of sacrifice is nigh. As the 'perfect victim' is tied to the altar, all thoughts of the time travellers are banished enabling the four to steal unobtrusively into the tomb, and the waiting sanctuary to its ultimate fate at the hands of the Spanish conquistadores.

Very soon the ship is materialising again. Almost at once the Doctor's brow furrows in concentration. Although the drive systems are shut down, the ship is still apparently moving as though their landing place itself were in motion ...

Above: *Barbara (Jacqueline Hill) and her 'hand maiden' Susan (Carol Ann Ford).* **Top left:** *An Aztec Captain (David Anderson), Ixta (Ian Cullen), Tlotoxl (John Ringham) and Ian (William Russel).* **Below left:** *Ian and Ixta with the first sacrificial victim (Tom Booth).*

Comment

Arguably the only series to date where the principle villain of the piece has not met a sticky end! John Lucarotti's idea with this serial was to show that, despite it being morally wrong for the Aztecs to practice human sacrifice, the course of history was set and could not be tampered with by external observers.

In many ways it is a pity that this story was made in black and white, so colourful were the sets and costumes.

With the **Dr Who** *format now balanced between historical and science-fiction stories, most of you will have realised that the next serial falls into the latter category. So join us next week as we encounter 'The Strangers in Space'.*

THE AZTECS Credits

The Doctor (*William Hartnell*); Ian Chesterton (*William Russel*); Susan Foreman (*Carole Ann Ford*); Barbara Wright (*Jacqueline Hill*); Autloc (*Keith Pyot*); Tlotoxl (*John Ringham*); Ixta (*Ian Cullen*); Cameca (*Margot Van Der Burgh*);
Written by *John Lucarotti;*
Directed by *John Crocket.*

Next Week: THE SENSORITES

A LETTER FROM THE DOCTOR

The Doctor,
Altair 4,
Metaluna,
Farfaraway.

Dear All,

As you'll see from our letters column, your mail has really started pouring in. And now that my first all-new magazine adventure has ended, I hope to be able to take a break. But I've a distinct feeling that with the random TARDIS controls, the chances of reaching Benidorm for a restful fortnight seems highly unlikely.

Also, at the mercy of the Mills, Wagner and Gibbons creative team, I've a feeling I'm in for another hectic time next week.

There was one more thing I wanted to mention. Most of your letters have included stamped addressed envelopes for me to reply. Well, I'm sorry to disappoint you, but the trouble is British, Australian and American postage stamps don't go far around the parts of the Universe I've been visiting lately. Also, with Romana away, and K-9 still unable to take shorthand, I just don't seem to get the chance to write back.

I have instructed my magazine editors to print as many of your questions in the letters column as possible though. In fact, if you keep sending in enough questions, we may even have to start a separate section for them. Who knows!

H'mmm, could be a catchy little title there!

Happy times and places,

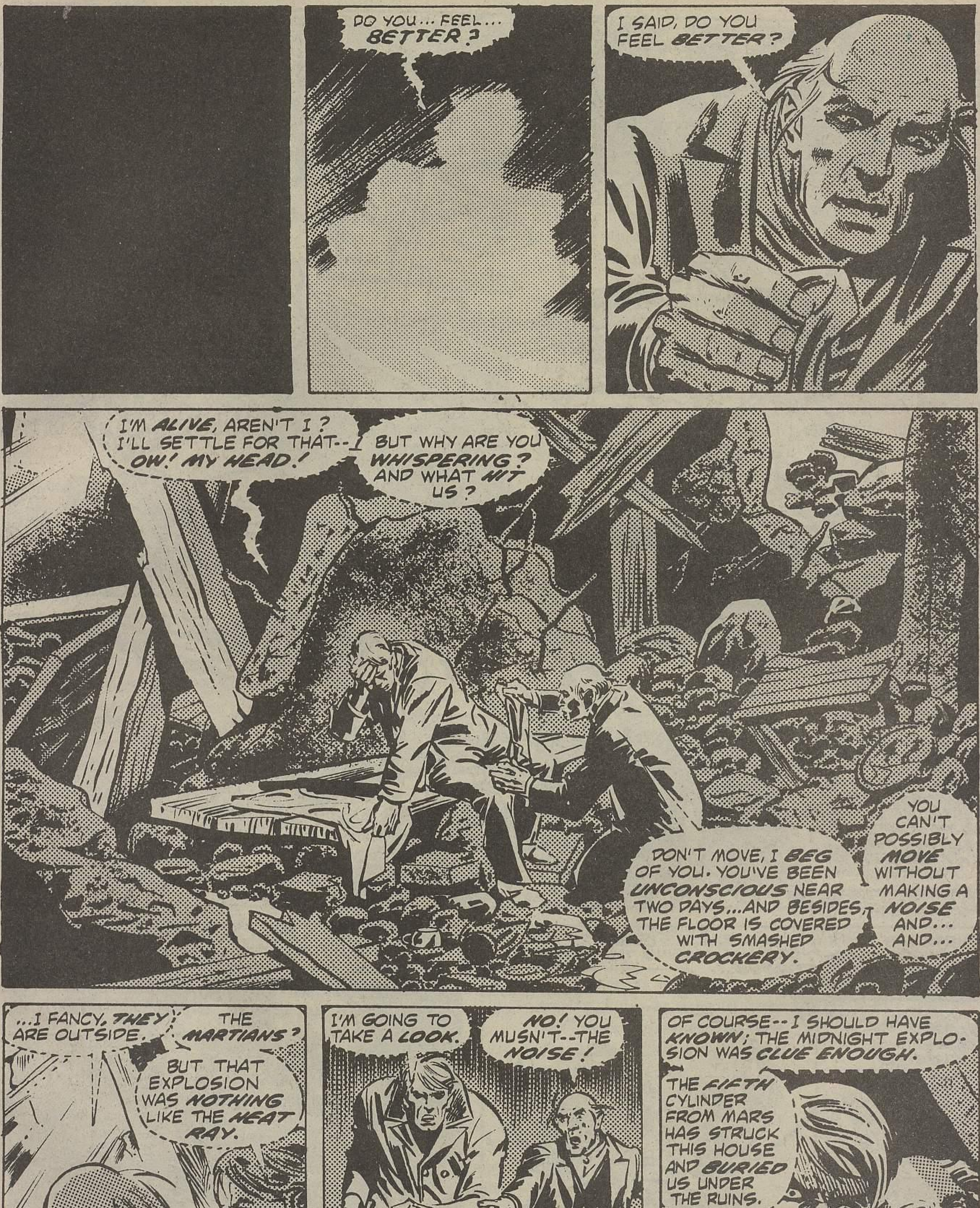
The Doctor

TALES FROM THE TARDIS featuring
WAR OF THE WORLDS
EARTH UNDER MARTIAN RULE! A TERRIFYING TALE — RETOLD HERE IN THE VERY WORDS OF ONE OF ITS VICTIMS!
AFTER STUMBLING ASHORE AT SHEPPERTON -- BLINDED BY BOILING STEAM, HALF-DEAD FROM PAIN -- AND EXHAUSTION -- I MET UP WITH AN ELDERLY CURATE AND WE TRAVELLED ON TOGETHER.
SO, WHILE MY BROTHER MADE HIS WAY OUT OF LONDON, I ENDEAVOURED TO GO THE OTHER DIRECTION -- TOWARDS LEATHERHEAD, AND I PRAYED, MY DEAR WIFE.
THE MARTIANS -- FLUSHED WITH THEIR TRIUMPH OVER THE ARMY MASSED AGAINST THEM IN THE THAMES VALLEY -- WERE VERY ACTIVE NOW, THEIR ATTENTION FOCUSED ON CAPTURING HUMANS, RATHER THAN EXTERMINATING THEM.
WHICH MADE OVERLAND TRAVEL RATHER DIFFICULT.

Script: Chris Claremont Art: Yong Montano & Dino Castrillo

Based on the classic by H.G. Wells.

WE HAD BEEN WANDERING THROUGH DESOLATION FOR TWO DAYS AND A NIGHT, WATCHING, FIGHTING MACHINES AT WORK HARVESTING PEOPLE--
--FOR THAT IS INDEED WHAT IT LOOKED LIKE: SOME FARMER PICKING AND CHOOSING FROM AMONG HIS PRIZE STOCK.
NEITHER THE CURATE NOR I HAD EATEN DURING OUR TIME ON THE ROAD, THOUGH I HAD BECOME PROFICIENT AT THE MECHANICS OF SCAVENGING--ALBEIT UNSUCCESSFUL.
BUT THIS EVENING, IN A WHITE HOUSE WITHIN A WALLED GARDER JUST OUTSIDE SHEEN LUCK WAS WITH US.
OR SO I THOUGHT AT FIRST.
WELL, BLESS MY SOUL.
DON'T BLASPHEME MY-- WHAT HAVE YOU FOUND?
A LARDER! A FEAST! TWO LOAVES OF BREAD, AN UNCOOKED STEAK, HALF A HAM; SOME BEANS, A LETTUCE--AND BEER! BOTTLED BEER!
THERE WAS FIREWOOD, A DOZEN BOTTLES OF BURGUNDY TINNED SOUP, TINNED SALMON, TINNED BISCUITS-- THIS WAS A TREASURE TROVE TO RIVAL ALADDIN'S!
DESPITE OUR GOOD FORTUNE, WE STILL ATE IN DARKNESS, NOT DARING TO STRIKE A LIGHT FOR FEAR IT WOULD ATTRACT MARTIANS.
BUT THEY CAME ANYWAY, THOUGH NOT IN THE WAY I'D THOUGHT.
THAT'S STRANGE; ITS GETTING LIGHT OUTSIDE.
BUT NOW? IT'S NOT EVEN MIDNIGHT...
AARRGH!
BSHAM!


DO YOU... FEEL... BETTER?
I SAID, DO YOU FEEL BETTER?
I'M ALIVE, AREN'T I? I'LL SETTLE FOR THAT--I OW! MY HEAD!
BUT WHY ARE YOU WHISPERING? AND WHAT HIT US?
DON'T MOVE, I BEG OF YOU. YOU'VE BEEN UNCONSCIOUS NEAR TWO DAYS...AND BESIDES, THE FLOOR IS COVERED WITH SMASHED CROCKERY.
YOU CAN'T POSSIBLY MOVE WITHOUT MAKING A NOISE AND... AND...
...I FANCY, THEY ARE OUTSIDE.
THE MARTIANS?
BUT THAT EXPLOSION WAS NOTHING LIKE THE HEAT RAY.
I'M GOING TO TAKE A LOOK.
NO! YOU MUSN'T--THE NOISE!
IT'S BROAD DAYLIGHT, YOU FOOL-- I CAN SEE ENOUGH NOT TO BREAK ANYTHING. THERE'S REALLY NO NEED TO WORRY.
OF COURSE--I SHOULD HAVE KNOWN; THE MIDNIGHT EXPLOSION WAS CLUE ENOUGH.
THE FIFTH CYLINDER FROM MARS HAS STRUCK THIS HOUSE AND BURIED US UNDER THE RUINS.
GOD HAVE MERCY UPON US.
PRESENTLY, I HEARD THE CURATE WHIMPERING TO HIMSELF.

THE CYLINDER HAD FORMED A PIT FAR DEEPER THAN THE ORIGINAL LANDING SITE AT WOKING. THE EARTH "SPLASHED" AWAY OVER THE ADJACENT HOUSES BY THE TREMENDOUS IMPACT, BURYING THEM.
OVER THE SUCCEEDING DAYS, THE CURATE AND I WATCHED, FASCINATED, AS THE MARTIANS USED THEIR SPIDER-LIKE HANDLING MACHINES TO FABRICATE AND CONSTRUCT THEIR FIGHTING TRIPODS.
I ALSO HAD AN OPPORTUNITY TO OBSERVE THE MARTIANS THEMSELVES AS THEY WORKED TO CONQUER MAN AND HIS EARTH...
...THEIR INCREDIBLE BRAINS, THE FLACCID BODY, MULTI-TALENTED, INDEPENDENTLY CONTROLLABLE TENTACLES ACTING FOR HANDS AND LEGS (THOUGH THE LATTER ONLY ON MARS.
THERE WAS EVIDENCE THAT EARTH'S GRAVITY AND DENSER ATMOSPHERE WAS CAUSING THE INVADERS PULMONARY DISTRESS...
...BUT THAT ONLY SLOWED THEM DOWN. THEY NEVER GOT TIRED AND THEY NEVER SLEPT, DOING TWENTY-FOUR HOURS WORK EVERY TWENTY-FOUR HOURS.
WHILE I TOOK A REST, THE CURATE WATCHED THEM FROM OUR TINY WINDOW...
SUDDENLY HE LET OUT A STARTLED CRY...

NEXT WEEK: FOODSTOCK OF THE MARTIANS!

WHO CARES!

Once more, we have a huge batch of your letters – and photos – to print, so let's get straight into them . . .

Dear Doctor,

I only got to know about your new weekly through a friend, but I now have it on order from my newsagent every week, so I don't miss an issue.

My favourite thing in your weekly is the Photo-File.

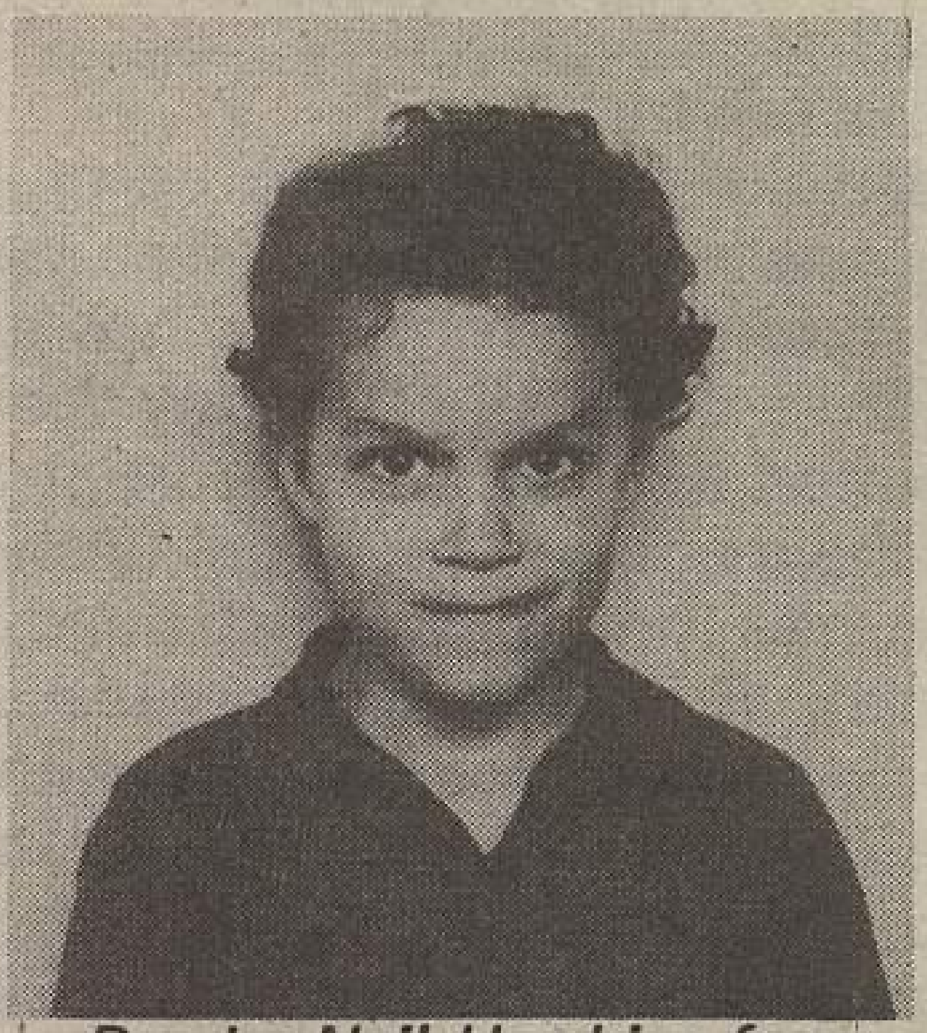
What I would like to see in future issues are posters of all the monsters you have met.

Anthony Brough, Maryport.

Dear Doctor,

I anjoy reading **Doctor Who Weekly** because it is so different, and I was getting bored with all the other comics.

Philip Sadler, Raglan.



Reader Neil Hawkins from Leeds

Dear Doctor,

I really enjoy your new weekly. I especially like the Daleks and the Cybermen (– even though the Cybermen helmet ears look like handles!).

I also like the War of the Worlds story, and your weekly letter.

I'm pleased to say that I got all the answers right in your "Monster Mix".

Matthew Simpson, Plympton.

Reader Neil Cook from Wigan

Dear Doctor,

When I first heard your new weekly would re-tell in words and photos all your old tv adventures, I wondered if this would only be for the William Hartnell (first Doctor) stories?

David Rippon, Bracknell.

No, David, as long as you and everyone else want to see the old stories again, rest assured that they will continue to appear!

Dear **Doctor Who Weekly**,

I'm very glad that at last there is a magazine about Doctor Who. I have been a fan of the tv series for ages, and have bought all the Doctor Who books so far.

But the trouble is that I don't know when new books are coming out, so sometimes I don't have the money to buy them.

I think it would be a good idea if you could announce any new Doctor Who books in the weekly, so we'll all know!

My favourite story is "Return of the Daleks", one reason being that the Daleks are my favourite monsters, but I also enjoy seeing the Cybermen too.

I enjoy reading the other stories too, and think the Photo-File is very interesting.

I think **Doctor Who Weekly** is a wonderful magazine, and I'm sure everyone else does, too!

Andrew Davis, Rochester.

It seems both you, Andrew, and Matthew Simpson, are in luck! As you have seen, we followed our four part Dalek story with a three part Cybermen adventure. And to come? Well, following this issue's complete Sontaran tale, we've a three part adventure set on the planet of the Time Lords itself! Entitled "The Stolen Tardis", it's not to be missed! And then, the welcome return of K-9!

Readers Richard and Alison Jolly from Knutsford

Dear Doctor,

As soon as I saw your new weekly, I put in a regular order for it with my newsagent. I liked the Dalek feature and the "Iron Legion" stories most.

Could you please print a colour photo of the TARDIS in a future issue?

I would also like to see K-9 in a future issue.

Keep up the brilliant work!

David S. Herd, Kinloss Moray.

Dear **Doctor Who Weekly**,

I have just finished reading your marvellous new weekly, which I had already heard about and had been eagerly looking forward to.

The "Iron Legion" strip looks good so far, but why hasn't the Doctor got a companion in it? In every single tv adventure a companion has appeared (except "The Deadly Assassin).

The "Return of the Daleks" story is okay, but how about a bit more information on the planet in the story – Anhaut?

The Doctor Who Photo-File is very good, but don't let it just fade out like "The History of SF Movies" did in **Star Wars Weekly.**

"The War of the Worlds" strip is good, but you may have given away too much too soon.

How about a few colour photo pin-ups?

Keep up the good work!

Ian Grange, North Ascot.

As you will have seen, Ian, there were two companions who finally appeared in the "Iron Legion" story – Morris and Vesuvius. As for the current tale which starts this week, well – who knows who (or what!) might pop up?

Our Photo-File has already proven to be so popular, we are continuing it every week to include just about everybody, so you'll really have a scrapbook-ful of info!

*As for the "History of SF Movies" in Marvel's companion weekly, **Star Wars**, well that was more deeply covered in another Marvel magazine, **Starburst**. OK?*

. . .and that just about rounds up this issue's letters. We'll be back with lots more of your opinions, ideas and photos next week. But in the meantime, why not drop us a line and let us know what YOU like (or even dislike!) about our magazine, and whether you agree with some of the ideas suggested.

Write to us at:

WHO CARES!
Marvel Comics,
205-211 Kentish Town Road,
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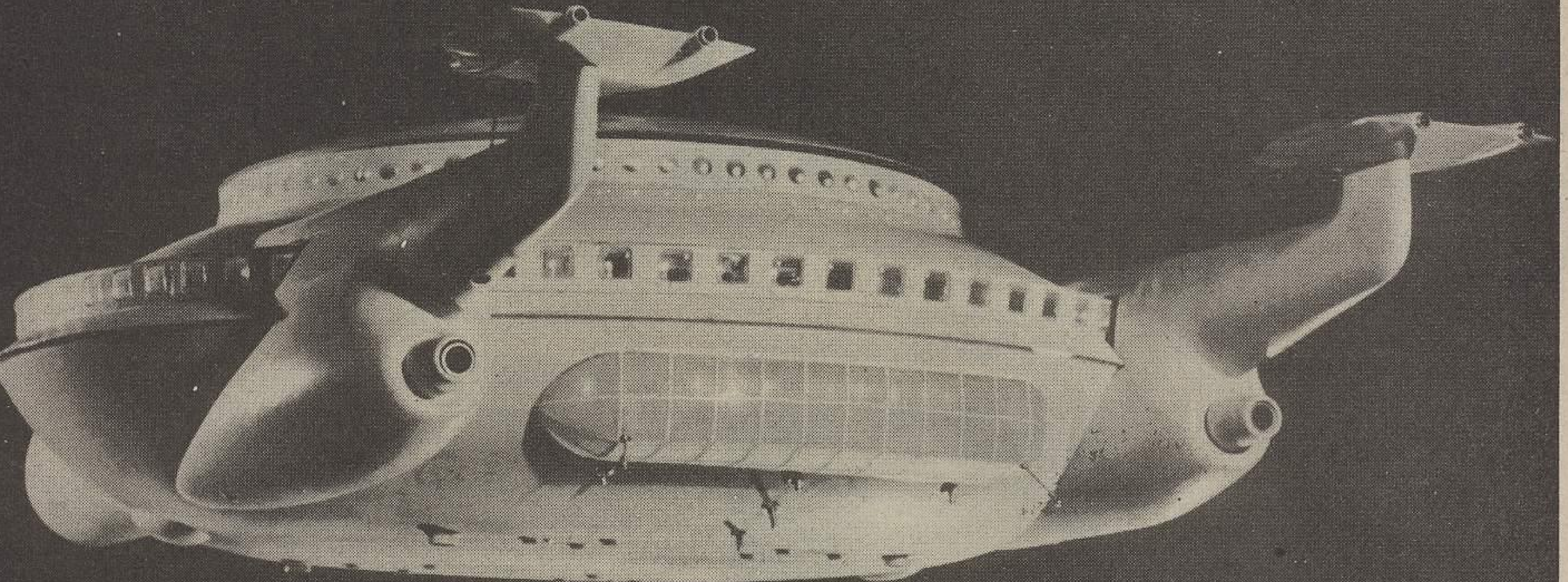
. . .Happy times and places!



THE DOCTOR and THE DALEKS -on film

Though he is rarely remembered when listing the actors who have portrayed The Doctor, Peter Cushing brought the character to life on the big screen in 1965 and 1966. Both times he encountered the Daleks, and through these films introduced many parts of the world to the BBC series' characters. Richard Holliss takes a look at these two Amicus Films' productions.

Whilst the tv Daleks were busy devastating the Universe, plans were under way to put the famous monsters on the cinema screen, in a colourful extravaganza entitled **Dr Who and the Daleks.** The idea to transfer the Daleks from tv to film originated from the Associated Producer of Amicus Films, Joe Vegoda. He approached the BBC to sort out the details with **Dr Who**'s producer Verity Lambert, finally deciding to use the first tv Dalek story *The Dead Planet* as a basis for his film. The BBC and Terry Nation (who owns the Dalek copyright) offered to sell their story for £500 from which Milton Subotsky wrote a screenplay, condensing the 3½ hour teleplay into an 80 minute feature. He substituted much of the tv shows seriousness for comedy and action.

The BBC helped enormously with research on the first film. They even lent some of their own Daleks to Amicus, which saved a great deal of money, enabling the film to be made on a budget of £180,000. Today a similar feature would cost nearer 1½ million pounds to produce.

The Daleks that the film company had to construct for themselves were built of fibre-glass from drawings also on loan from the BBC. The new design incorporated a thick rubber skirt at the base of the machine and larger flashing lights in the hemi-spherical head of each Dalek. Subotsky commented in a recent interview: "Actually I think their Daleks (BBC's) had a better finish than ours, so we used to use theirs up front and our own at the back". The BBC showed Amicus how to operate the machines and supplied them with the names of the tv operators. The distinctive, gravelly voices of the Daleks were created for the television show by Peter Hawkins, speaking through a ring modulator.

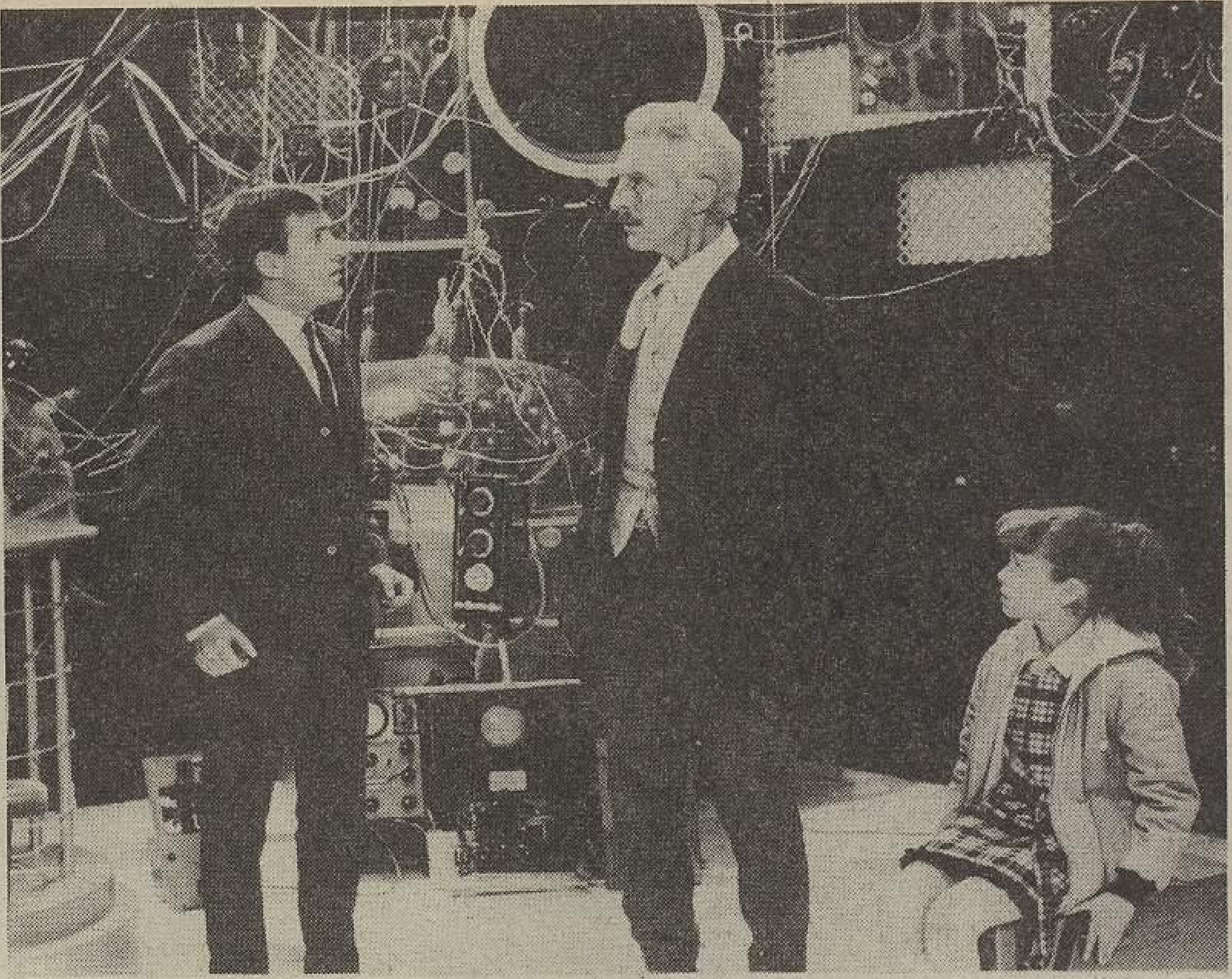
One problem regarding the flashing lights on the Daleks heads occurred during production. Gordon Fleyming, who directed the picture, didn't realise that the lights were supposed to be a visual synchronised accompaniment to the speech – a clever idea to detect which Dalek is speaking.. So he had the operators flash them at random. Sometimes they would be flashing fast and at other times slow. It wasn't until later, at the editing stage when the Dalek voices were being dubbed on to the film, that the whole effect looked ridiculous. When a Dalek was talking quickly, the flashing was slow and vice versa. Subotsky was forced to re-write sections of the script in syllables which matched the flashes, so at times the dialogue is painfully slow and this detracts from the overall effect in the finished film.

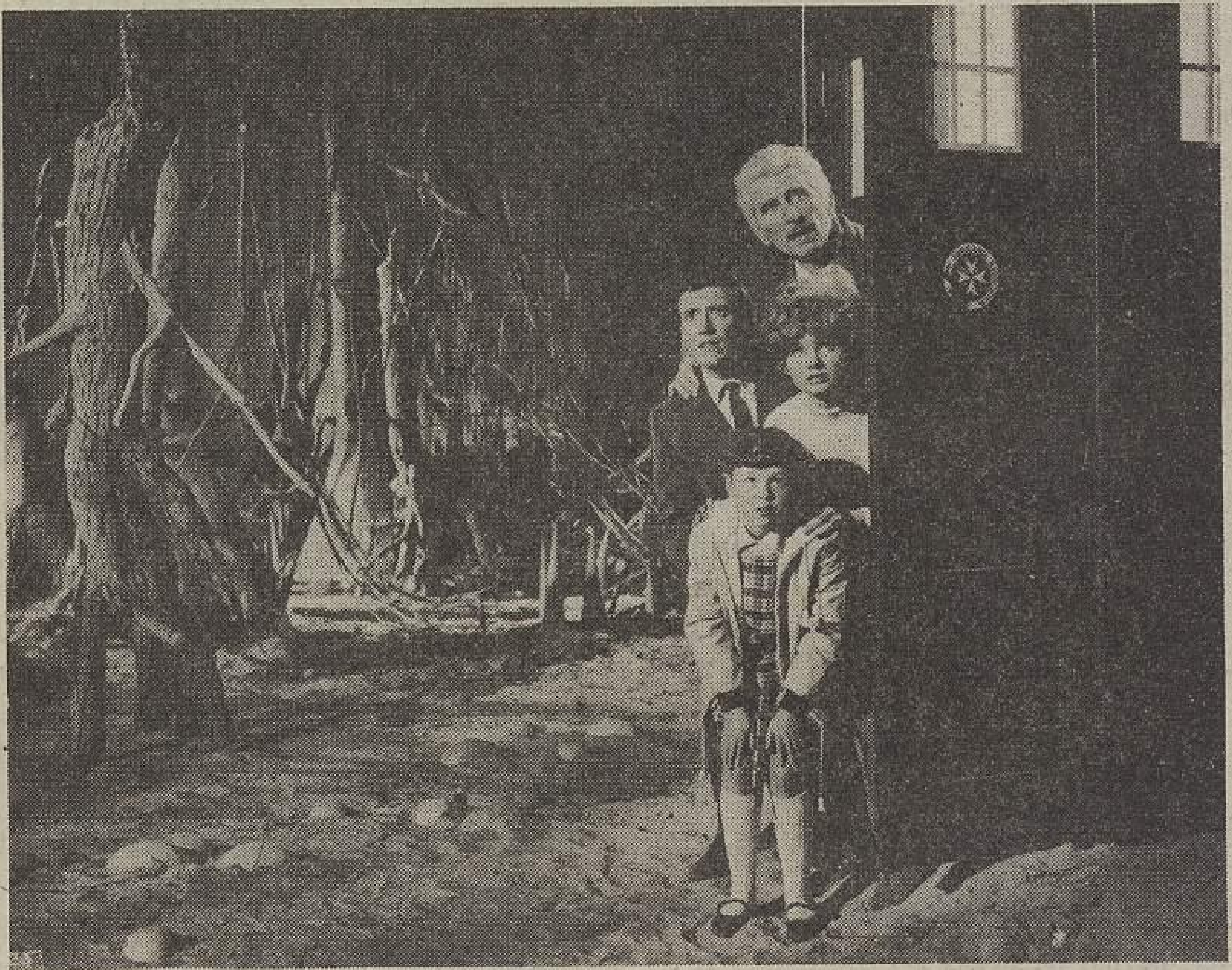
Amicus used the sound stages at Shepperton Studios, fitting them out with two enormous sets – one depicting the fossilised forest of the planet Skaro and the other, the Dalek city interior. Bill Constable designed the sets, using orange plastics to simulate the metal walls of the Dalek corridors. Sliding doors were also prominently featured. One glaring criticism of the film's visual appearance lies in the Thals' make-up, which resembles a cross between Mr Spock and a punk rocker.

The major differences in the transition from tv to film was the complete change of actors and the interior of the TARDIS. The police-box exterior remained unaltered but this time there is no explanation in the film of why it looks like a police box – very confusing for those unfamiliar with DR WHO. The TARDIS' interior, although still massive in size, resembles a junk yard of transistors and wires and the whole effect is very disappointing. Roy Castle played Ian and Jennie Linden, Barbara, one of the doctor's grand-daughters. Although Castle played his role strictly for laughs, he and Jenny Linden also supplied a minor romantic interest. Roberta Tovey played the young grand-daughter, Susan, an intelligent 12 year old – it is even suggested in the script that she helped on the construction of the TARDIS. The Doctor was played by one of Britain's leading and most competent actors, Peter Cushing. Subotsky commented at the time: "we had to have a star name on the picture, otherwise we would have had no overseas sales outside of England and Australia where the series was showing'. Cushing played the part as a sprightly if not eccentric old man.

When viewing DR WHO AND THE DALEKS' today, it comes over as an action-packed picture. Certainly the forest sets are impressive, the Daleks colourful and menacing and the climax in the Dalek control room – rigged to explode by special effects expert Ted Samuels – highly enjoyable.

The tv version of *The Dead Planet*



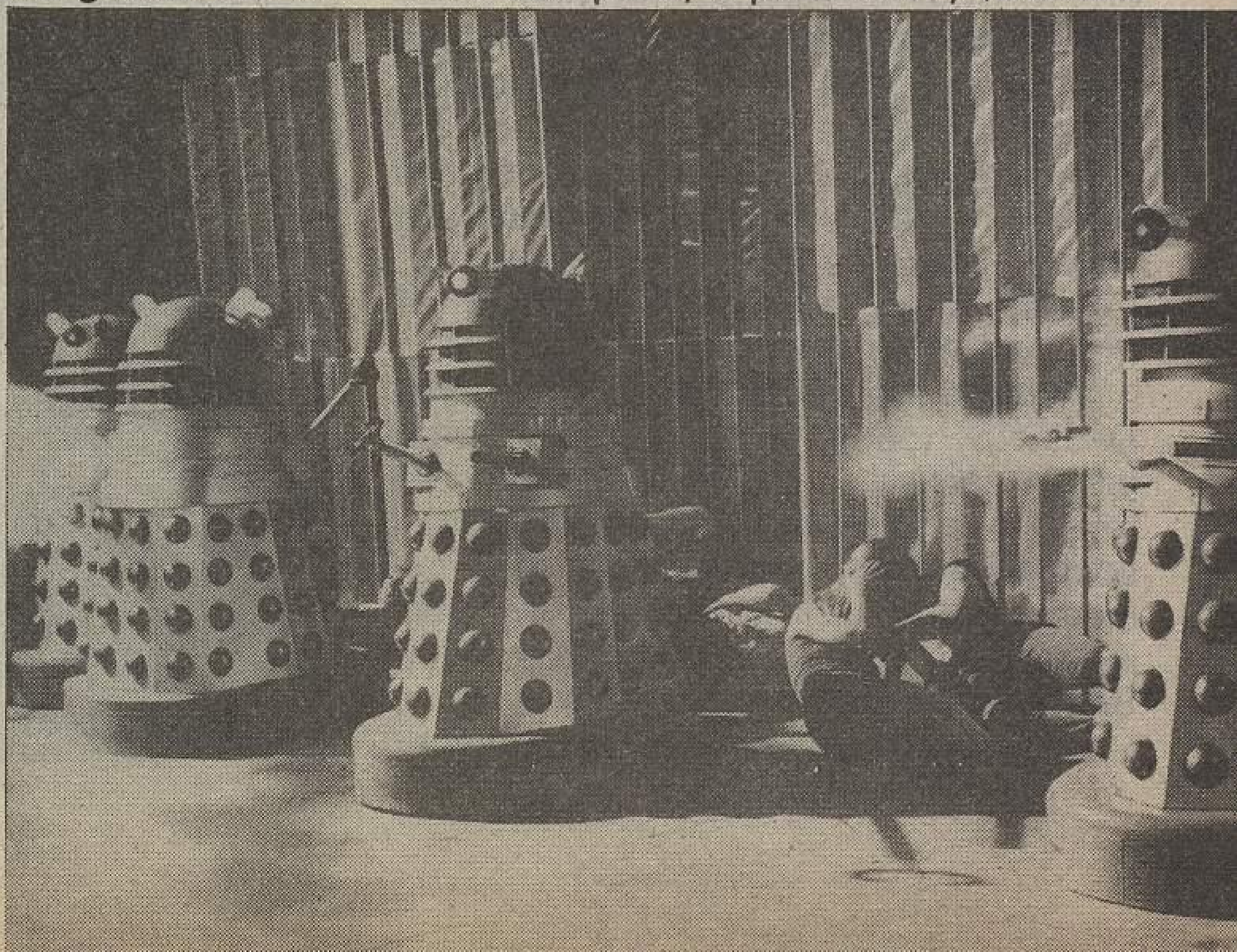


Doctor Who and the Daleks *(1965), starred Peter Cushing (as the Doctor), Roy Castle (Ian), Jennie Linden (Barbara) and 12 year old Roberta Tovey as Susan. The 1966 sequel,* **Daleks – Invasion Earth 2150 AD** *again starred Peter Cushing as the Doctor, and Roberta Tovey as his grand-daughter, and featured Jill Curzon, Bernard Cribbins, Andrew Keir and Ray Brooks.*

had made a lot more use of the swamp mutants encountered by Ian and a group of Thals as they made their way through the mountains towards the Dalek city. Not a single mutant so much as rears its head in the film. Subotsky's reason for this was: "Well we had something, but it looked so terrible that we didn't use it". This scene also included a glass painting by Ted Samuels, as the Thals climb the mountain. It's the only really good shot of the Dalek planet terrain that we see in the movie.

At the end of the film, after the travellers set off from Skaro having defeated the Daleks in the shattering finale, Ian opens the doors of the TARDIS to reveal a scene of Roman Soldiers bearing down on them. Roy Castle clowns about, trying to effect an escape from a badly added piece of stock-footage and back-projection. Castle's comic antics go way over the top on occasions, particularly his clumsiness. It is obvious that all the actors fought hard to come over on the screen as personalities, knowing that the audiences would be queueing not to see them but their favourite villains, the incomparable Daleks.

The film was very successful and in fact was booked solid at Studio One Oxford Street, before it even opened. The producers decided to go ahead and make a sequel. Peter Cushing was again signed up as the Doctor and Roberta Tovey reappeared as Susan. However Ian and Barbara disappeared and this time the Doctor is accompanied on his trip by his niece Louise (played by Jill Curzon) and Tom Campbell, a policeman, (Bernard



Cribbins). It was decided to base the screenplay on the second Dalek tv adventure, *World's End*. The BBC offered their usual assistance and, although the second move was not as financially successful as the first, it is in fact a better film.

DALEKS INVASION EARTH–2150 AD

Despite the success of the first movie, Milton Subotsky felt the idea of another Dalek film was a mistake. He knew that Joe Levine, American production executive and showman, had wanted the Daleks for America. "If Joe had had the first picture, the Daleks would have been enormous, as big in the States as they were here in Britain. He would have given them a Herculean campaign, millions of dollars to launch them, because he would have known what he had. He did, in fact, make the same bid to British Lion for the films as Walter Reade did. But Reade got the go-ahead, he released the Daleks as normal – all-action for kids – and didn't worry too much about a gigantic ad campaign. I felt that by the time they wanted to do the second picture, it would be milking the market too much".

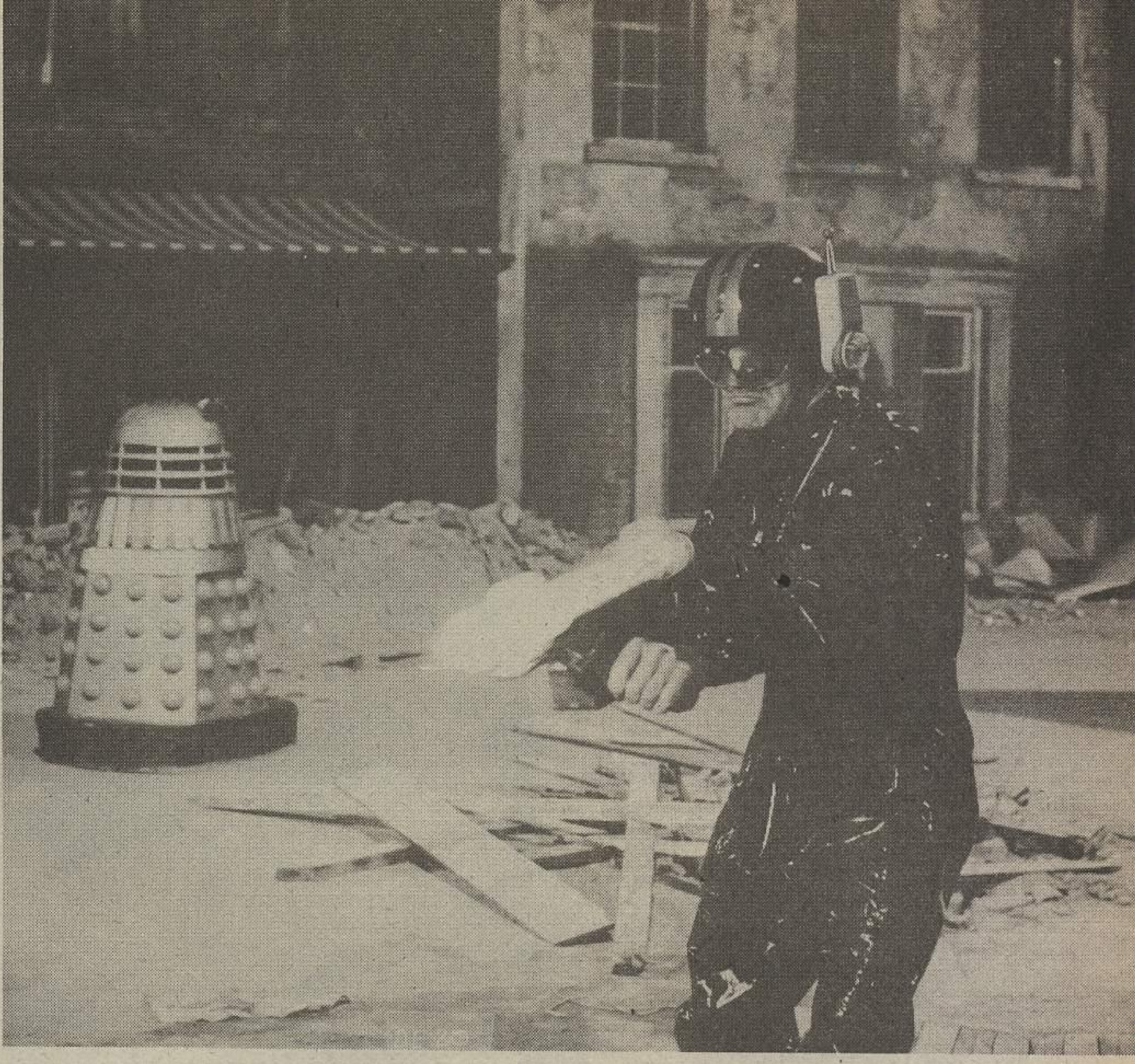
In America the first picture was almost totally ignored and understandably so as the Americans had never heard of **Dr Who** before. A mid-sixties article in the American **Famous Monsters** magazine failed to spark any of any interest.

Nevertheless, a second film, **Daleks Invasions Earth – 2150 AD**, was made, though it took time to recover its costs. Joe Vegoda persuaded Milton Subotsky to adapt the screenplay from the second tv story and it went through quite a series of changes. At first, the Tom Campbell character was just an ordinary fellow waiting to use the phone who was mystified by the appearance of a police box in a nearby garden. David Whittaker supplied additional material and the opening of the movie became Tom Campbell, a policeman on his beat, becoming the victim of a smash and grab raid. He enters a police box only to find himself in the TARDIS – still unsatisfactorily covered in bits of wire and plastic and resembling the aftermath of an electronics firm Christmas party. Deciding to take Tom with them the Doctor, Susan and Louise travel forward in time to the year 2150 AD.

In this time period London an eerie, sinister place, with wrecked and demolished buildings everywhere. Two resistance fighters David (Ray Brooks) and Wyler (Andrew Keir) capture Louise and Susan. In exploring an old warehouse on the banks of the Thames, Tom and the Doctor are captured by two half-human, half robot creatures – Robomen, servants of the Daleks! The Doctor's arch-enemies have invaded and conquered Earth, flying from Skaro in flying saucers, huge twin-engined spacecraft with revolving floors, one of which has landed in the region of Sloane Square. It is to this saucer that the captured Tom and the Doctor are taken.

Meanwhile, the resistance fighters, David and Wyler, introduce the two girls to their leader Dortmun (Godfrey Quigley) who plans an attack on the flying saucer. Using home-made bombs, the small party of resistance fighters attack the craft. David manages to prevent the Daleks robotising the Doctor. But in the battle the Daleks destroy the rest of the human captives. Tom is imprisoned aboard the ship with Louise as it takes off, heading for the Dalek mine complex in Bedfordshire. Wyler, Susan and Dortmun try to escape from London, but Dortmun is killed by the Daleks. Susan and Wyler are forced to continue their journey on foot, when the flying saucer bombs their van. They take refuge in a cottage, but are captured by the Daleks. When the spacecraft reaches the mine, Louise and Tom escape and eventually meet up with the Doctor and David. The Doctor discovers the reason behind the Daleks invasion of Earth and their plan to remove the core of the Earth and pilot it like a giant spacecraft. But the Doctor also knows that any deviation in the aiming of the Daleks bomb would unleash a tremendous magnetic force and destroy them. But Brockley (Philip Madoc) betrays the Doctor, who is handed over to the Daleks. In the Daleks laboratory on the hillside, the multi-levelled control room from which the bomb will be dropped down the mineshaft, the Doctor meets up with Wyler and Susan. David and Louise help evacuate the people from the mine, whilst Tom boards up the mineshaft. The bomb is released, goes off course, explodes and sucks the Daleks into the core of the Earth. As their mightly spaceship tries to blast off, the magnetic force brings it crashing down on top of the mine, destroying the last of the Daleks. With the travellers reunited and the Earth saved, the Doctor returns Tom to his own time a few seconds before the smash and grab raid, so he can surprise his attackers and hand them in at the police station.

The shooting schedule was somewhat erratic in **Daleks Invasion Earth 2150 AD**. Peter Cushing became very ill during the filming and was absent for some time. The director, again Gordon Flemying, shot every scene of the movie that he possibly could without the Doctor character. Putting up sets, striking sets, it all became part of the movie story. For two days the unit closed down before Peter Cushing returned. Amicus collected £30,000 from the Insurance company, which covered the



extra work and Peter Cushing's time off. Certainly his ill-health during the filming is very apparent. He is just not the sprightly Doctor of the first film.

Again filmed at Shepperton Studios, one of the giant stages was constructed as a bombed out building site, flanked at the back by a massive cyclorama of the London skyline, with such familiar landmarks as St Paul's Cathedral and the GPO Tower. This scene also includes an impressive glass shot of a devastated riverside factory. A set was also constructed of the underside of the Daleks flying saucer. To keep the budget low, the producers first established the scene with a glass painting of the back of the flying saucer, with the Daleks gliding below. All close-ups were then filmed below a large semi-circular disc that represented the underside of the spaceship, 120 feet across. Three giant claw-like landing legs were constructed to stand amidst the rubble and a huge ramp, descended from the spaceship to the ground. The Daleks could easily glide up or down this slope, but some of the rougher terrain took its toll on some operators. Many had their legs lacerated with all the excess movement not usually required in the smaller confines of a tv studio. The interior of the Daleks spacecraft and the laboratory were also shot at Shepperton.

The mine entrance was a real one backed up with a Ted Samuels model shot of the flying saucer and Daleks laboratory. Ted Samuels, whose work is very underrated, was head of the special effects department at Shepperton. He designed and constructed the Daleks flying saucer model, which was four foot long and suspended on wires from a boom. As it was made from light materials, during some rehearsals it would blow about in the wind. The saucer was later re-used in a dreadful B sf movie called **The Body Stealers** starring Patrick Allen and was eventually sold off in a 1974 film props auction at Shepperton Studies.

Ted Samuels also handled the explosions in the climax of the picture. He spent five hours wiring up the control panels, because only one set had been constructed. If the explosion hadn't worked, the whole effect could have been ruined. Four cameras were used to shoot the scene from different angles. He also blew-up the laboratory model and brought his magnificent flying saucer down to a crashlanding. When individual Daleks were sucked in to the mineshaft, a combination of miniature work was used with live action. A full-size Daleks would first be hurled from the multi-level of the control room and crashing into the bomb shaft would disappear from view. A change of scene would show a model falling out of sight. One shot shows a Dalek crumpling up under the force of the magnetic pull. A rubber dummy was inflated and a small explosive device detonated at the back of it. As the air rushed out, the Dalek appears to shrivel up, imploding like a tv tube.

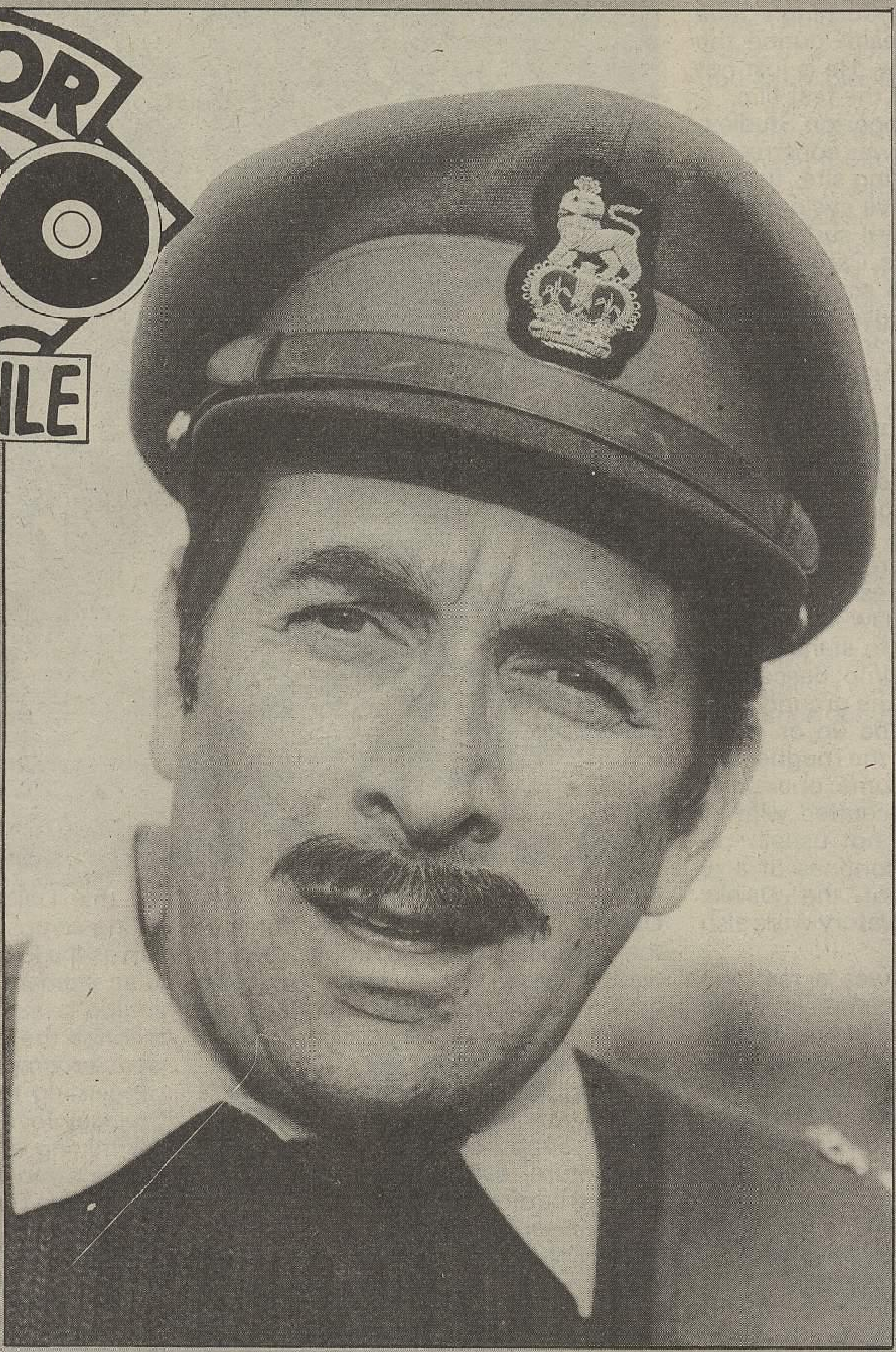
An interesting story regarding the editing of the picture comes from Milton Subotsky: "We were dubbing the picture, even though they hadn't finished cutting the ending. As it was, it made no sense, there was one chunk of story followed by another, when really the scenes should have been intercut to build suspense. Ann Chegwidden was the editor on the movie, I simply went through the footage and said to Ann – *look don't argue, just splice as I hand you the pieces and we'll see how it turns out* – because there was no time to discuss it. We just locked up the last reel and then dubbed. The ending of **Daleks Invasion Earth**, was made in the cutting room!"

Another alien creature that also appeared at the mine in the tv story was the Slyther, a mutant brought to Earth by the Daleks, that crawled about eating scraps. It was dropped from the film as the Producers felt it was bringing in an element of fantasy that the story couldn't support. Certain scientific theories the film also chose to ignore were accompanied by holes in the plot concerning the characters. The villain Brockley for instance. He moves about the mining area with such freedom it makes a mockery of earlier scenes involving the Dalek and Robomen security patrols.

When the second film was released, the Sugar Puffs cereal company launched a "Win a Dalek" competition which proved just as popular as **TV21 Comic's** similar contest after the first Dalek film. One Dalek was left standing outside the Shepperton Special Effects studio, until the weather got at it. The others travelled the country, opening fetes etc, until the studio lost contact with them altogether. It was decided the Daleks had had their day and although they still had a big following among tv audiences, Amicus Film Productions moved on to other projects.

NEXT WEEK: THE ZYGONS!

DOCTOR WHO PHOTO~FILE



Entry Number Eight:~ NICHOLAS COURTNEY

BORN: 1931

ROLE: Brigadier Alastair Gordon Lethbridge-Stewart.

YEARS: 1968 to 1975

OTHER MAJOR TV APPEARANCES: **The Avengers, The Rivals of Sherlock Holmes, Callan, Softly Softly.**

FIRST TELEVISION ROLE: **Charles II** for the BBC's schools broadcast.

SPECIAL MENTION: Nicholas Courtney is the only regular actor in the series to have appeared with all four Doctors. After a brief appearance in the series in 1965 he was called upon to assume the part of Colonel Lethbridge-Stewart for the 1967 Patrick Troughton story **The Web of Fear.**

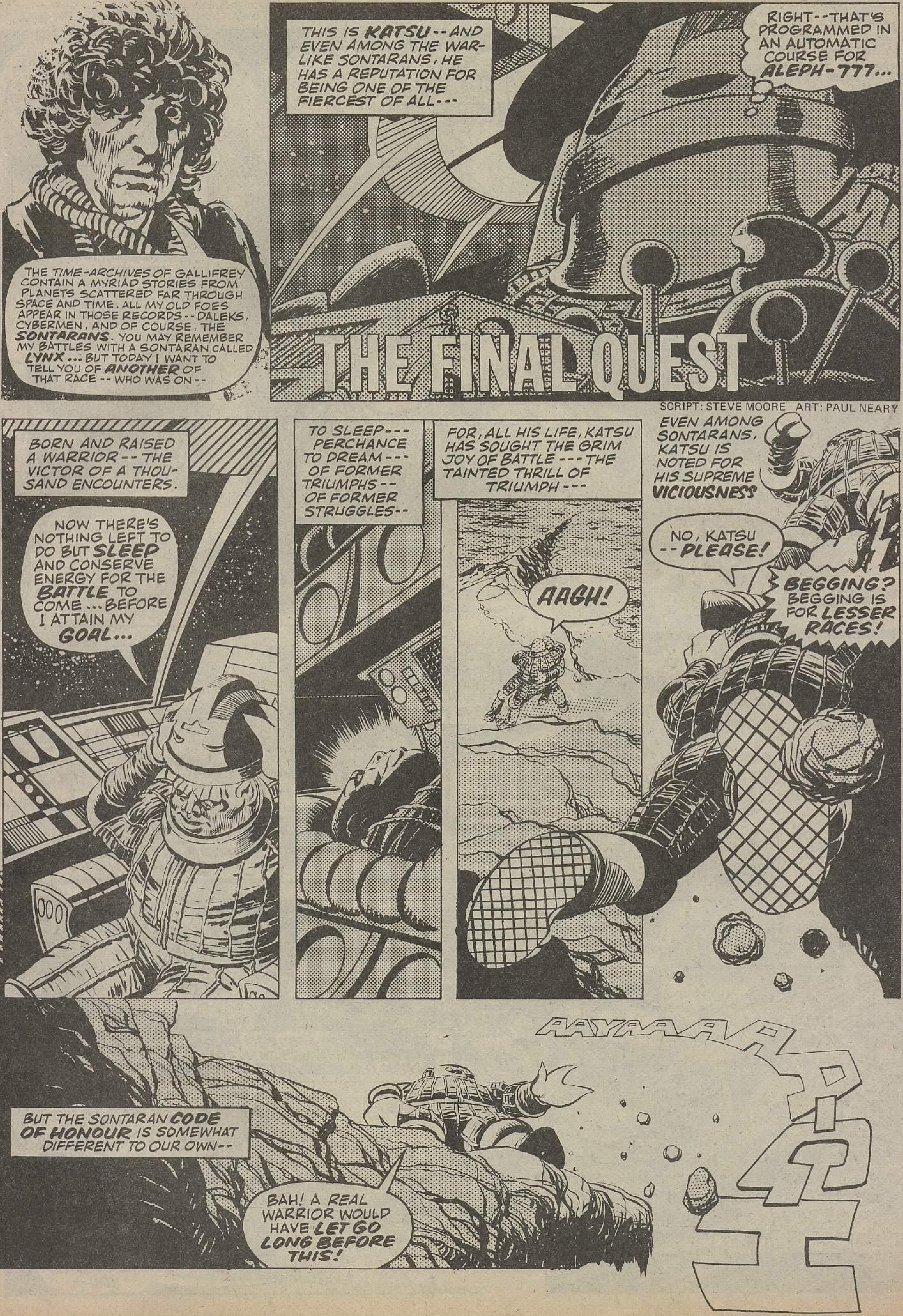
His part as the army commander obviously impressed the Dr Who producers for, when the script for **The Invasion** called for another army officer, the part of Lethbridge-Stewart was resurrected just as the whole concept of UNIT (United Nations Intelligence Taskforce) was taking shape.

For Nicholas Courtney himself, the greatest accolade he received for his role came from a real army officer, who said of the portrayal: "First class, exactly right". To a former National Service soldier who never rose above the rank of Private, it was quite an honour!

CUT OUT AND COLLECT THE ENTIRE SERIES

THE FINAL QUEST

SCRIPT: STEVE MOORE ART: PAUL NEARY


THE TIME-ARCHIVES OF GALLIFREY CONTAIN A MYRIAD STORIES FROM PLANETS SCATTERED FAR THROUGH SPACE AND TIME. ALL MY OLD FOES APPEAR IN THOSE RECORDS -- DALEKS, CYBERMEN, AND OF COURSE, THE SONTARANS. YOU MAY REMEMBER MY BATTLES WITH A SONTARAN CALLED LYNX ... BUT TODAY I WANT TO TELL YOU OF ANOTHER OF THAT RACE -- WHO WAS ON --
THIS IS KATSU -- AND EVEN AMONG THE WAR-LIKE SONTARANS, HE HAS A REPUTATION FOR BEING ONE OF THE FIERCEST OF ALL ---
RIGHT -- THAT'S PROGRAMMED IN AN AUTOMATIC COURSE FOR ALEPH-777...
THE FINAL QUEST
BORN AND RAISED A WARRIOR -- THE VICTOR OF A THOUSAND ENCOUNTERS.
NOW THERE'S NOTHING LEFT TO DO BUT SLEEP AND CONSERVE ENERGY FOR THE BATTLE TO COME ... BEFORE I ATTAIN MY GOAL...
TO SLEEP --- PERCHANCE TO DREAM --- OF FORMER TRIUMPHS -- OF FORMER STRUGGLES --
FOR, ALL HIS LIFE, KATSU HAS SOUGHT THE GRIM JOY OF BATTLE --- THE TAINTED THRILL OF TRIUMPH ---
AAGH!
EVEN AMONG SONTARANS, KATSU IS NOTED FOR HIS SUPREME VICIOUSNESS
NO, KATSU -- PLEASE!
BEGGING? BEGGING IS FOR LESSER RACES!
AAYAAAAAAIIIIII
BUT THE SONTARAN CODE OF HONOUR IS SOMEWHAT DIFFERENT TO OUR OWN --
BAH! A REAL WARRIOR WOULD HAVE LET GO LONG BEFORE THIS!

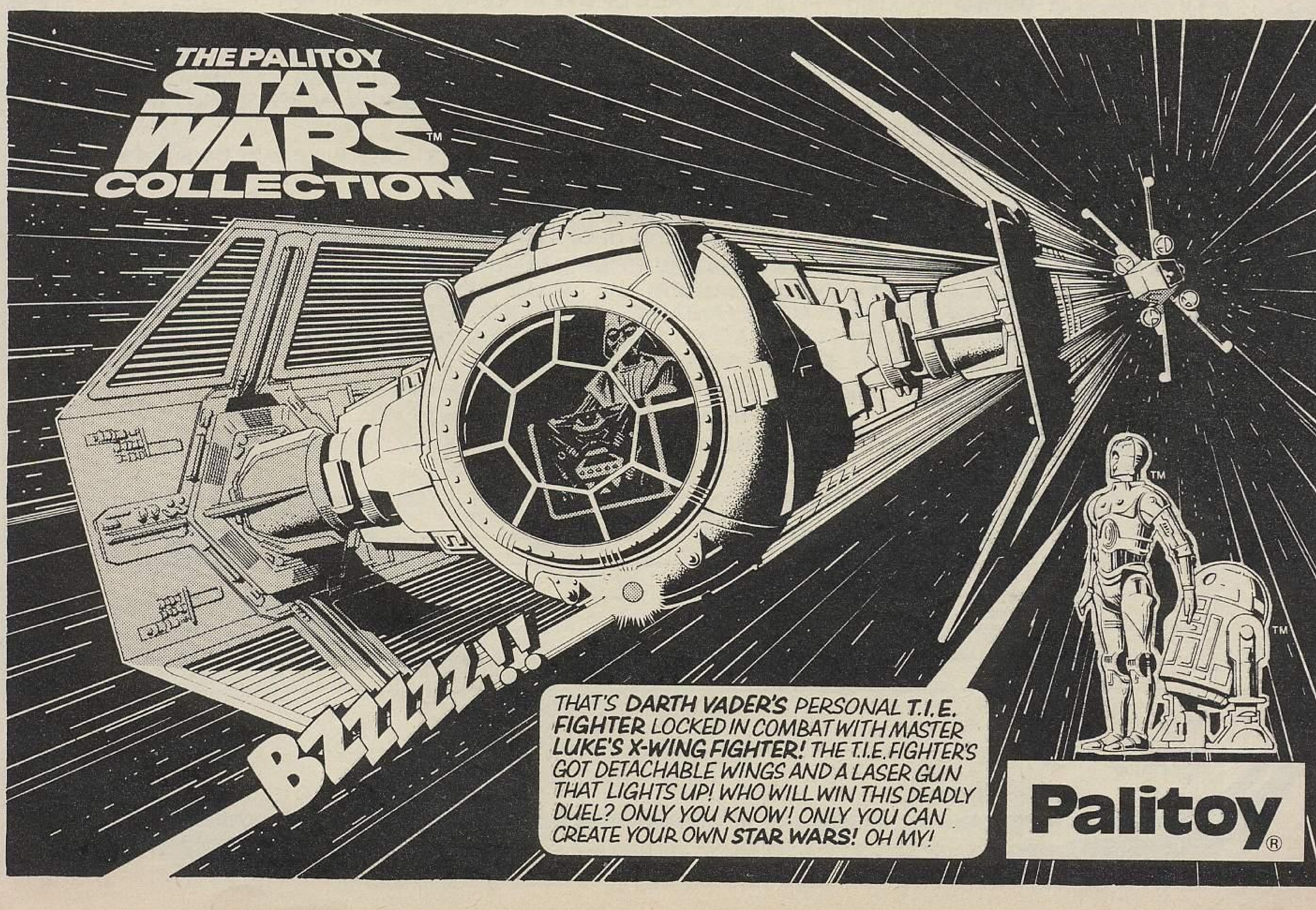
YET ALWAYS, BEFORE LONG, COMES A DIFFERENT DREAM - A **NIGHTMARE** THAT WILL TORTURE KATSU'S SOUL FOR THE REST OF HIS DAYS---
NNGH-- **NO!**
OF A TIME HE FOUGHT THE ALIEN **LEVANAXUS** ON THE DEAD-WORLD, **KETH**--
AND **LOST!**
NONE SAVE **KATSU** KNOW OF THIS HUMILIATION - FOR HE WAS ABLE TO **ERADICATE THE EVIDENCE** AS SOON AS HE REGAINED THE SAFETY OF HIS SPACESHIP---
AND YET THE MEMORY OF THIS ONE DEFEAT CONTINUES TO HAUNT HIM -- HARDENING HIS RESOLVE NEVER TO FACE SUCH **DISGRACE** AGAIN---
UH -- WHA-- AH, THE *DREAM* --**AGAIN!**
SO HE SPENDS HIS DAYS SCOURING THE GALAXY FOR SUPER-WEAPONS --ALWAYS SEARCHING FOR THE ONE **ULTIMATE** WEAPON -- AGAINST WHICH THERE IS **NO** DEFENCE---
AND THEN, SURE OF HIS OWN **INVINCIBILITY,** HE WILL BE ABLE TO **SLEEP** AT NIGHT---
AND IT IS THIS QUEST WHICH HAS BROUGHT HIM TO **ALEPH-777** A WORLD OF **IDYLLIC PEACE...**
A TRANQUILLITY ASSURED BY THE KNOWLEDGE THAT THE INHABITANTS CAN, AS A FINAL RESORT, RELY ON THE **ULTIMATE ARMAMENT...**
WHICH IS **EXACTLY** WHAT KATSU SEEKS--
WELCOME, STRANGER! HOW MAY WE BE OF SERVICE TO YOU?
I WANT ONLY ONE THING, YOU SPINDLY WORM-- THIS **WEAPON** OF YOURS! AND I'LL USE **FORCE** TO GET IT!
BUT WE ARE **PEACEFUL** -- WE WILL NOT FIGHT YOU--

AND PEACE IS SOMETHING THAT KATSU JUST DOES NOT UNDERSTAND---
YOU CANNOT FORCE US TO BRING OUT OUR ARMAMENT WITH PETTY ACTS OF VIOLENCE! WE WOULD SACRIFICE OURSELVES FIRST!
YOU'LL FIGHT SOON ENOUGH IF I START DESTROYING YOUR VILLAGE--- KILLING YOUR COMPANIONS!
KILL ME THEN! YOU CANNOT KILL EVERY LIVING THING ON THE PLANET!
BUT THE ULTIMATE WEAPON CAN-- AND THAT IS WHY WE WILL NOT USE IT AGAINST YOU! YOU ARE NOT A GREAT ENOUGH THREAT!
WHY, YOU PUNY WRETCH! I'LL SHOW YOU HOW---
STRIKE THEN! BUT FIRST I MUST TELL YOU THAT THE WEAPON IS NO LONGER HERE! ONE OF OUR PEOPLE IS ALREADY TAKING IT TO A PLACE OF SAFETY!
WHAT?!
AND KATSU NO LONGER HAS ANY INTEREST IN THE SIMPLE VILLAGERS.
THE FOOLS! DO THEY THINK A RUSTY HULK LIKE THAT CAN OUTRUN MY SHIP? THEY'VE PLAYED INTO MY HANDS!
AND, WITH ENGINES ON OVER-DRIVE, CLOAKED BY INVISIBILITY SCREENS, KATSU SETS OFF IN PURSUIT---
HA! I KNEW THAT ANCIENT TUB COULD GO NO FARTHER THAN ANOTHER PLANET IN THE SAME SYSTEM! I'LL BE RIGHT ON HIS TAIL WHEN HE LANDS!
AND SO, KETSU ARRIVES ON OMEGA-666 - A WORLD THE HAND OF NATURE HAS CHOSEN NOT TO DECORATE WITH ANY FORM OF LIFE--
THERE HE IS! TRYING TO HIDE IT! THE SIMPLE-MINDED IDIOT!
FINISHED-- AND ONCE I LEAVE HERE --HE'LL NEVER FIND IT!
STAND ASIDE, WORM --I'M ALREADY HERE!

NO! YOU MUST NOT!
AND WILL YOU STOP ME? NOT NOW -- NOT WHEN I'M SO CLOSE!
NOW WE'LL SEE EXACTLY WHAT IT IS THAT YOU'VE HIDDEN!
NO!
AND THEN --
THIS? THIS IS YOUR ULTIMATE WEAPON? A SIMPLE METAL FLASK?
NOT THE FLASK -- BUT IT'S CONTENTS! YOU MUST GIVE IT BACK!
NO-ONE GIVES ORDERS TO A SONTARAN WARRIOR, WRETCH! YOU ONLY MAKE IT MORE CERTAIN THAT I'LL KEEP IT!
THEN I BEG YOU -- DO NOT OPEN THE FLASK!
WHINING PLEASES ME EVEN LESS! WHAT COULD YOU HAVE SO IMPORTANT IN A SIMPLE SCREW-TOP CONTAINER?
IS THIS ALL? A PUTRID SLUDGE IS THE ULTIMATE WEAPON?
YES! AND THE ULTIMATE TRAP! WHY DO YOU THINK I TRICKED YOU INTO COMING TO THIS LIFELESS WORLD -- WHERE NO MORE THAN YOU AND I WOULD SUFFER?
WHY TAUNT YOU INTO OPENING IT?
YES, THE ULTIMATE WEAPON IS OMEGAN GREEN PLAGUE! THERE'S NO ANTIDOTE KNOWN IN THE GALAXY!
WELL, KATSU? SHOULD NOT A SONTARAN WARRIOR SMILE AS HE FACES DEATH?
ALAS, POOR KATSU -- A MIGHTY WARRIOR, TRICKED BY THE MOST PEACEFUL PEOPLE IN THE GALAXY -- DEFEATED BY THE SMALLEST FOE IMAGINABLE -- BUT PERHAPS IT'S JUST -- FOR KATSU WAS NO MORE MERCIFUL THAN THE VIRUS THAT KILLED HIM!

The End.

ON THE ICY EDGE OF THE GALAXY..
DOCTOR WHO
THOOO-OOOOMMM
NOW THEN.... I'LL JUST CHECK THE TERRAIN.... GRACIOUS! A RECORD SHOP ON GAMMA-URSA 9... GOOD SHOW!
INTER-GALLACTIC RECORD SHOP
ALIEN MENACE SECTION
SPLENDID! A COPY OF 'GENESIS OF THE DALEKS' CIRCA 1979, WHAT A FIND! ... ASSISTANT!!
GULP
YES SIR.... DOCTOR!!
AH!.. WELL CHAPS... UNDER THE CIRCUMSTANCES I'LL PICK UP A COPY ON TERRA INSTEAD.... BYE!
EXTERMINATE HIM, ZORG?
OBLITERATE HIM, ORG!
GENESIS OF THE DALEKS
DOCTOR WHO
BBC records & tapes
ALBUM: REH 364 MONO
CASSETTE: ZCR 364
'GENESIS OF THE DALEKS' A COMPLETE DR. WHO ADVENTURE!
WITH THE VOICES OF TOM BAKER, ELIZABETH SLADEN, IAN MARTER & MANY OTHERS!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THAT'S DARTH VADER'S PERSONAL T.I.E. FIGHTER LOCKED IN COMBAT WITH MASTER LUKE'S X-WING FIGHTER! THE T.I.E. FIGHTER'S GOT DETACHABLE WINGS AND A LASER GUN THAT LIGHTS UP! WHO WILL WIN THIS DEADLY DUEL? ONLY YOU KNOW! ONLY YOU CAN CREATE YOUR OWN STAR WARS! OH MY!
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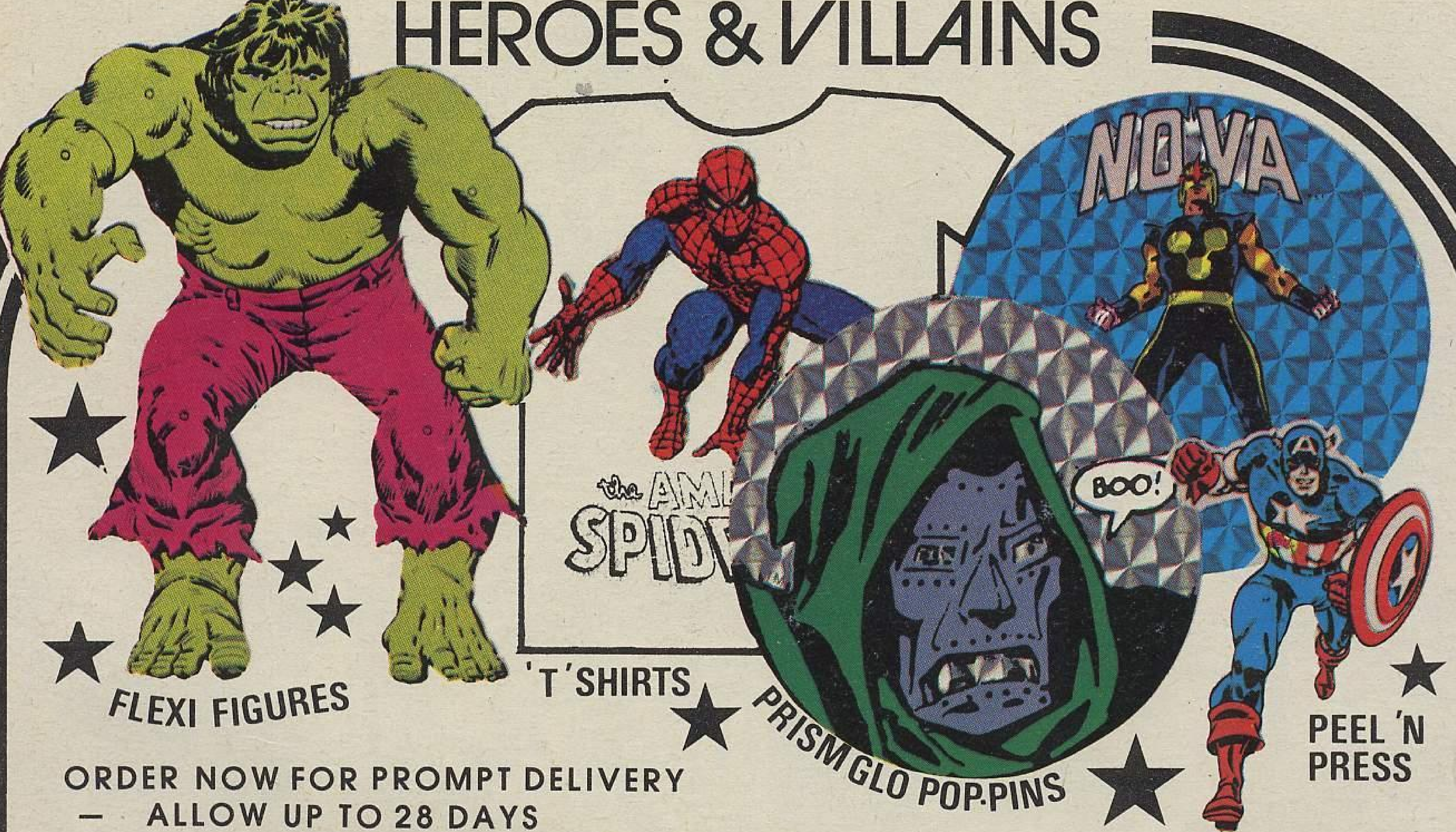
HEROES & VILLAINS



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